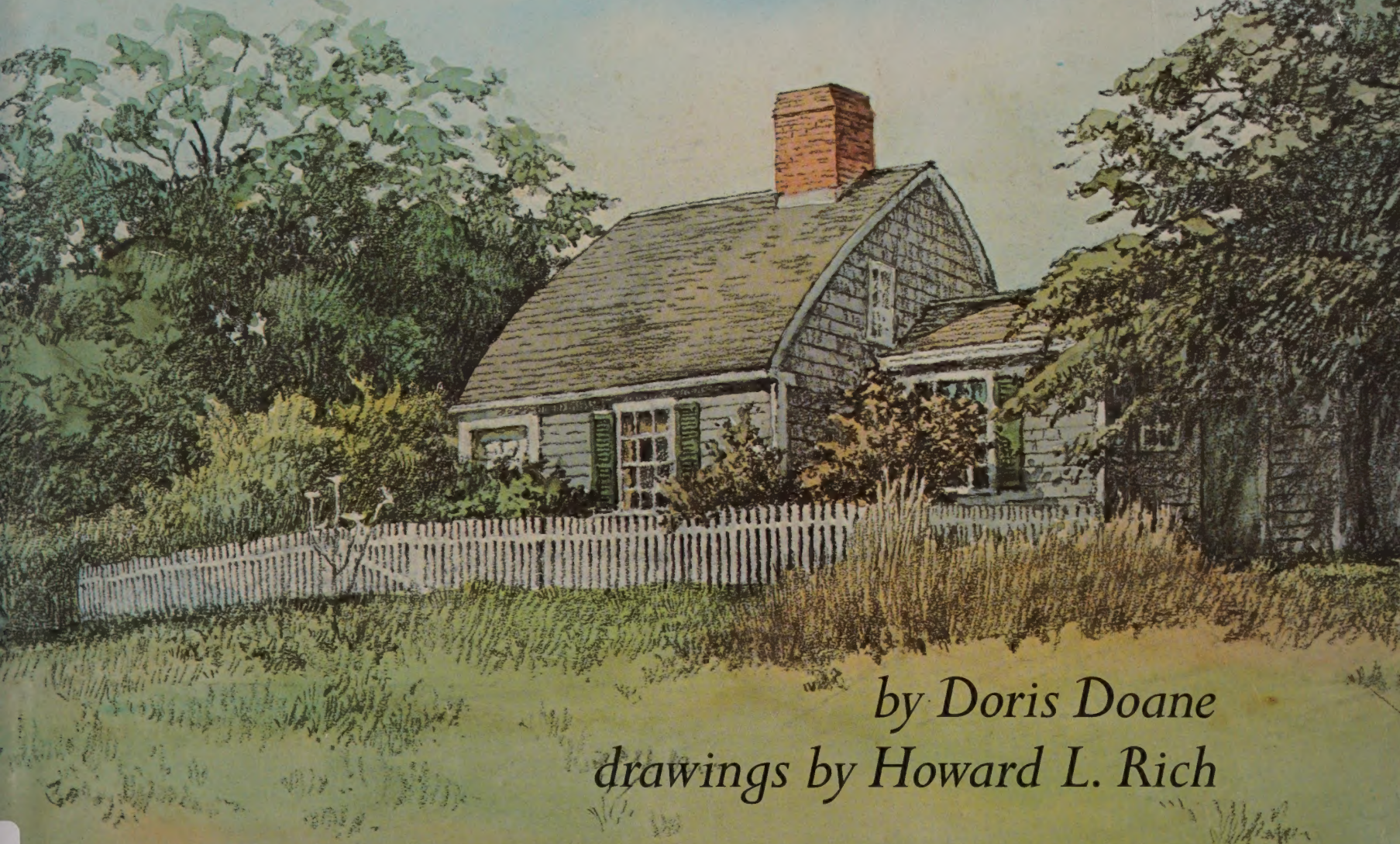


A BOOK OF
CAPE COD HOUSES



by Doris Doane
drawings by Howard L. Rich

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The expression "a Cape Cod house" is widely used today to describe a small, comfortable home with a pitched roof. Yet few people are aware of the history behind this charming style of early American architecture with its variations in the "half-house," "three-quarter house," and "full Cape." How can one distinguish a true Cape Cod house from its many modern counterparts? What were the traditional floor plans and interior arrangements of these houses? Where can the best examples be found?

To answer these and many other questions about the Cape Cod house, this book takes the reader to the source—Cape Cod. Doris Doane, a noted Cape historian and lecturer, gives a delightful account of the early settlers who built their snug little homes with a "a short hoist and a long peak," and allowed their houses to grow with the needs of the family. She describes each form, the reasons for its development and the uses of its different rooms in a lively style sprinkled with Cape Cod anecdotes.

In addition to the traditional Cape Cod house, Mrs. Doane includes the graceful salt boxes, stately Captain's houses and other styles of architecture which have been adapted to the sandy soil of Cape Cod. Her conclusions explain why the Cape Cod house has become one of the most popular forms of architecture in the United States.

Over forty full page pencil drawings by architect Howard L. Rich show many of the beautiful examples of these houses which still exist on the Cape, as well as detailed illustrations of their comfortably furnished rooms, quaint stairways, fireplaces and other unusual features. Basic floor

(continued on back flap)

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A Book of
CAPE COD HOUSES

Best wishes
Miss Doane



A Book of CAPE COD HOUSES

Doris Doane

Drawings by Howard L. Rich



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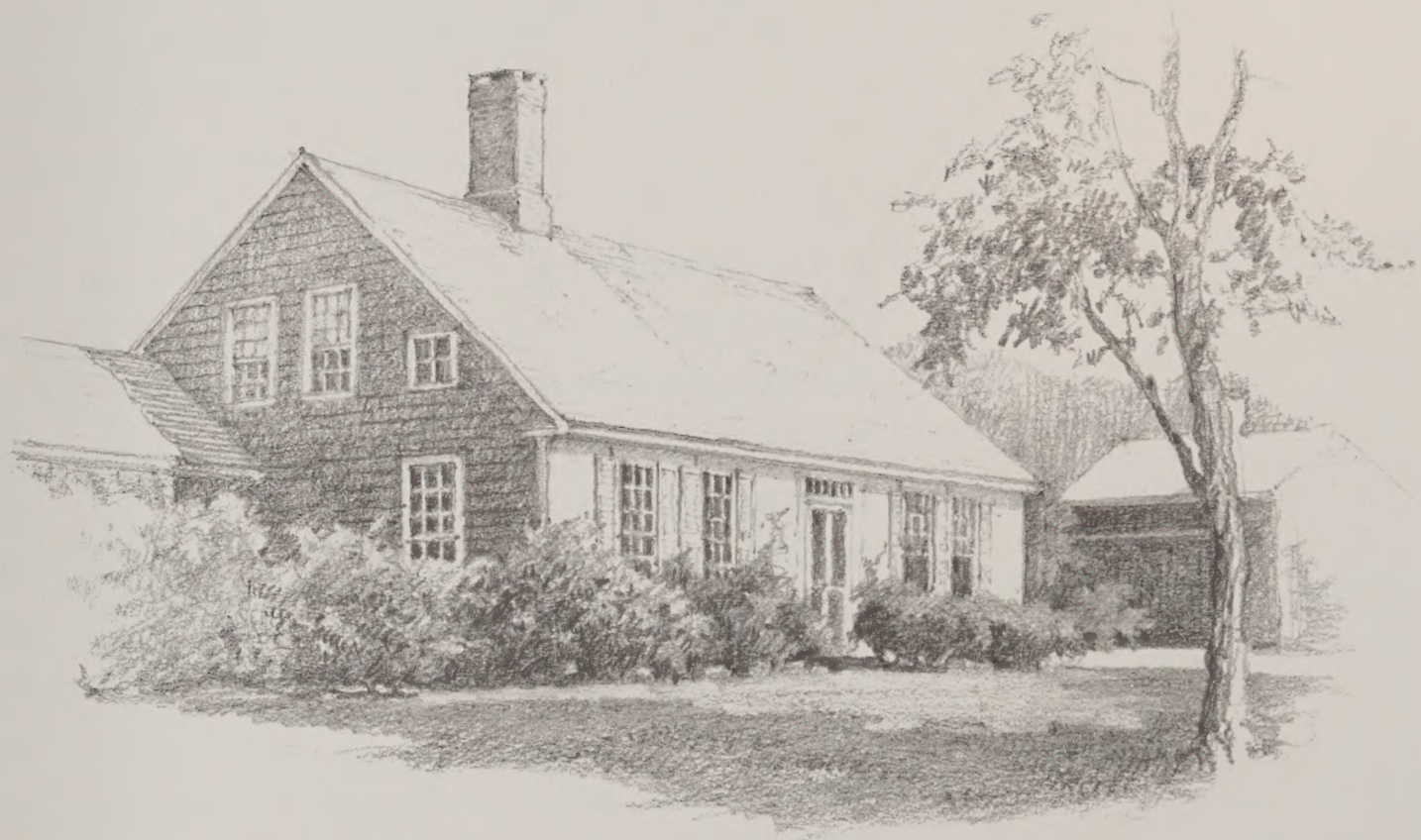
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AUTHOR'S PREFACE

Houses such as this typical full Cape built around 1776 are found throughout the quiet streets and village lanes of Cape Cod looking much the same today as they did two hundred years ago.

As a native Cape Codder I have always had a love for the people, the atmosphere and almost unique way of life found on this "bended arm" of Massachusetts. Its simple yet practical "Yankee" philosophy has been expressed in numerous ways by many generations of families, but the form of architecture known as the "Cape Cod house" is perhaps one of the most important single contributions the Cape has made to the rest of our country.

The first use of this term has been attributed to Timothy Dwight who, in 1800, travelled widely throughout New England and recorded his impressions in a series of letters. While on Cape Cod he described the houses of the less wealthy inhabitants as being "generally of the class which may be called, with propriety, Cape Cod houses." Other visitors, notably Henry David Thoreau, commented upon the character and personality of these homes, but it was not until the depression years of the 1930's that the form began to achieve its popularity throughout America.

Today, mention of a "Cape Cod house" brings to mind a snug, one-and-a-half story home with a pitched roof which may be nestled into a quiet landscape or set row upon row in a suburban development. Yet few people are aware of its origins, its well-defined types and the characteristic features which have made the Cape Cod house an enduring form of domestic architecture.

With the generous assistance of Howard Rich, who is both architect and artist, I have attempted to trace the early beginnings of these houses and to describe their unique aspects. Other forms of architecture such as the stately colonial, the "gingerbread" Victorian, the American Gothic, and the modern glass structure have been constructed on the Cape. Yet many of these homes, especially those built by local craftsmen,

have been strongly influenced by the true “Cape Cod house” and, for this reason, have been included as a part of this book.

We are deeply indebted to the numerous individuals and historical societies who have given us access to their homes, museums, and libraries and have included a list of their names at the back of this book. Most of the houses illustrated in this book are still occupied—some by descendants of the families who built them—and thus may be viewed only from the road. Others have been preserved as museums, antique shops, or restaurants and are open to the public. We hope those readers fortunate enough to visit Cape Cod will take a first hand look at a few of them and will find them as fascinating and enjoyable as we have.

—DORIS DOANE

A street scene in Yarmouthport with a half house and a three-quarter house. The neat picket fences and climbing roses lend charm and grace to these comfortable homes.





INTRODUCTION

A street in Provincetown. These houses, built at a later period than the early Capes, show influences of Greek Revival architecture on the independent thinking of the fishermen who designed them.

Cape Cod in the 1600's was a fertile, wooded land of opportunity for fishermen and farmers alike; its early settlers were a group of hardy individualists who carved their homesites out of virgin forest. One cannot truly appreciate the early homes of these people and the development of what we now term the "Cape Cod house" without an understanding of the environment which influenced so much of their design.

The Pilgrims first explored the Cape wilderness in 1620 and were greatly impressed with the land's natural resources. They found the country to be "much like the downs of Holland, but much better, the crust of the earth at a spit's (spade's) depth being excellent black earth . . . It is all wooded," they wrote, "with oaks, pines, sassafras, juniper, birch, holly, vines, some ash, and walnut. The woods are for the most part open and without underwood, fit either to go or ride in."

Around 1638 the first permanent settlers arrived from Saugus, Massachusetts to harvest salt hay from the abundant marshes in the Sandwich area. Other families soon followed, seeking a place in which to "worship God and make money." By 1644 the towns of Sandwich, Barnstable, Yarmouth, and Nauset (now Eastham) had been established. Other settlements followed in the years to come until there were fifteen townships which comprise the Cape we know today.

Very few of these early settlers built homes along the Atlantic shore of the Cape's outer beaches, for this area bore the brunt of the fierce "Nor'easters" which sweep down the Cape every winter. Instead, those among them who were farmers sought the more fertile soil inland while the fishermen preferred the sheltered harbors of the Bay shores. But the effects of these storms were felt across the entire Cape, and thus the houses were built low to the ground to ride out the lashing wind and

rain. "A short hoist and a long peak," as the expression went, were essential.

Nearly all these early homesites were planned so the front of the house faced south. Fireplaces were the only source of heat, and the low winter sun added warmth to the front rooms which were usually reserved for formal occasions such as weddings, funerals, and entertaining the minister. For those who could not afford a clock, a secondary advantage was gained; when the sun shone directly in the front windows the family knew it was noontime.

Simplicity, the keynote to these houses, was not dictated by climate alone. The church at Plymouth frowned upon any form of ostentatious display; a man of wealth usually lived as modestly as his neighbor of lesser means. Their homes were constructed of timber and planks and usually covered on all sides as well as the roof with long shingles which were allowed to weather in the salt air until they turned a delightful soft grey shot through with pinks and blues. A few houses, particularly those of the later period, were clapboarded, but even with these the clapboards were applied only to the front; clapboarding a house on all sides was considered pretentious.

For many years the Cape was a land of good soil, plentiful timber, and sheltered harbors which supported a thriving community. But by the mid-1800's industrial development, first in the form of salt works which burned innumerable trees as fuel to evaporate salt from sea water, and later the ship-building enterprises, had depleted vast areas of forest and woodlands. Samuel Adams Drake, who toured the Cape in 1875, observed: "The surface of the country about Brewster and Orleans is rolling prairie; barren yet thinly covered with an appearance of soil . . .

A few old farms such as this one in North Truro still survive on the barren soil. The house is a typical three-quarter style of Cape Cod architecture; the landscape is much the same as it was when visited by Thoreau. Windmills, now scarce, once dotted the countryside.



My faith in Pilgrim testimony began to diminish as I looked on all sides, and in vain, for a 'spit's depth of excellent black earth,' such as they tell of. It has, perchance, blown away or burried out of sight in the shiftings constantly going on here. Eastham, Wellfleet and Truro grow more forbidding as you approach *Ultima Thule*, or land's end."

Thus two centuries of human habitation destroyed much of Cape Cod's natural resources, but it was during the period from the mid-1600's to about 1830 that the Cape Cod house, so sought after, admired, and imitated today, was established as an economical yet comfortable form of domestic architecture.

Another farm, this one in West Barnstable, has an old stone wall. The main house shows a procession of ells added at the rear as more space was needed. The smaller house to the left is said to be the oldest in the area.





THE CAPE COD HOUSE

A handsome full or double house. Windows such as those shown in the gable end amused Thoreau, who felt they had been punched wherever the occupant's necessities required.

The Cape Cod house as a style of architecture may be defined as a frame structure one-and-a-half stories high with a pitched roof, and will be found in one of three easily recognizable types:

17

The half house, sometimes called “the house,” with two windows to one side of the door;

The three-quarter house, sometimes called “house-and-a-half,” with two windows to one side of the door and one to the other;

The full Cape, often referred to as a “double house,” with a door in the center flanked by two windows on either side.

It is difficult to say which of these three types came first; more than likely all appeared at about the same period, the particular type depending on the needs of the owner. In some instances, full Capes were created by joining two half-houses. In others, two families lived in a single full Cape, each with its own back door and with deeded rights to the outdoor well and privy. Sometimes a full Cape was divided to make two half houses; and, on a rare occasion, a three-quarter house was split to create a half house and what might be called a “quarter house.” The tiny East Sandwich house illustrated on the jacket of this book was created in just this way.

Whatever its design, the Cape Cod house was anchored to the ground by a good-sized chimney. This massive brick structure stood opposite the front door and emerged through the ridge line of the roof. It served all the fireplaces, dictated the placement of the rooms, the location and pitch of the stairs, and, more than any other feature, gave the Cape Cod house its charming character.

The Cape Cod house always followed the same basic pattern in floor plan, whether a half house, a three-quarter house, or a full Cape. Central to this plan was the “keeping room” which extended across the back of the house. This large rectangular room with its low six- to seven-foot ceiling and wide-board pegged floor served as kitchen, workshop, and living area. Here the family gathered at the end of the day, the young children playing while the older children and adults did the chores. Here, too, the womenfolk gathered to “piecen” their patchwork quilts and to learn the gossip of the village.

Off the keeping room were two small but very important rooms—the pantry or buttery (pronounced “butter”) and the borning room. In the buttery, food, dishes and other household items were kept, and much of the food was prepared. A trap door in the floor led to a circular Cape Cod or “beanpot” cellar. Vegetables were stored in the cellar during the winter and perishables were kept cool there during the summer. More headroom was sometimes created in the cellar by raising the level of the ground floor borning room a step or two. In some cases an extended vestibule resembling an oversized dog house was added outside the house to provide an entrance to this cellar.

The borning room was exactly what its name implies—a room in which the babies were born. It was adjacent to the kitchen which gave it warmth and a source of boiling water, and was a place where the infant could be close to its mother without being directly underfoot. Some borning rooms had no window, possibly because the mothers were afraid to expose the eyes of their infants to light. However, it is more likely that windows were omitted to maintain a more stable temperature

A typical keeping room fireplace. This one, located in the Old Atwood House, is of a later period than that of the Saconeset Homestead shown on the back of the jacket of this book.



within the room. In remodelled Capes of today, the buttery is often used as a lavatory, and the borning room is converted into a small bedroom, den, or office.

Another room common to all three types of the Cape Cod house was the small square parlor. Early Cape Codders tried to place the parlor in the southeast corner to the right of the front door to take advantage of the sun's warmth as it rose in the east and moved across the southern sky later in the day.

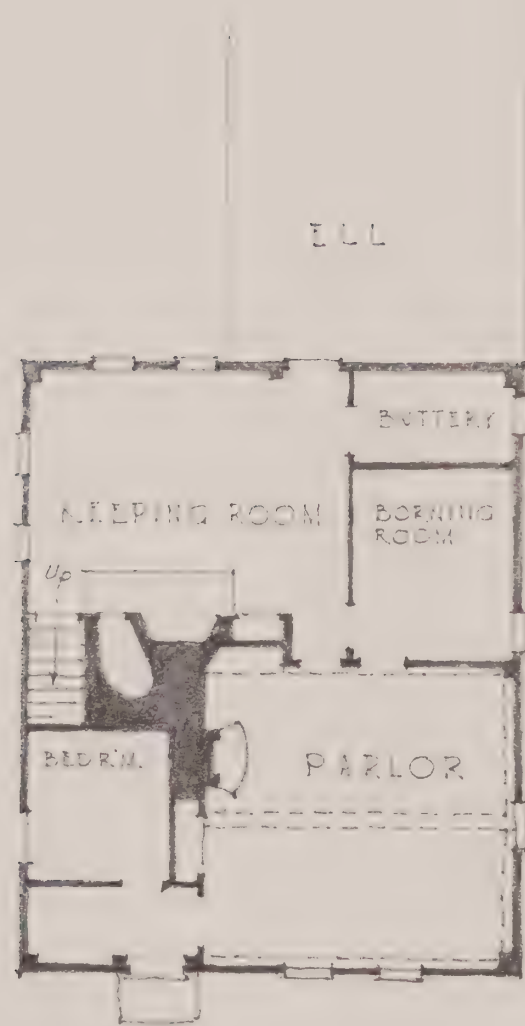
As we have mentioned, the parlor was used only for such occurrences as the minister's call, funerals, or weddings. Because it was reserved for special occasions, it was usually the most carefully finished room in the house. Often the fireplace wall was panelled, the wainscoting (a wide board or "dado" placed horizontally about one-third the height of the walls) was used around the rest of the room. At the top of the wainscoting a molding was frequently added, and in the later houses it was sometimes carved in intricate patterns that were repeated in a cornice at the top of the walls.

The Half House

The half house consists of the keeping room, buttery, borning room, and parlor just described. The door opens to a small front vestibule opposite the chimney block, and occasionally there is a narrow room with a side window to the left. It is the basic plan for the Cape Cod house, since the other two types are simply expansions of it.

By modern standards the half house is indeed tiny and speculations abound concerning its early use. Some say half houses were built for unmarried daughters as "dowery cottages." If a suitor were found, he might

The half house floor plan. In this particular house shown on page 23 a small bedroom is located off the front entrance, and stairs lead to the attic from the keeping room. In many half houses, the stairs rose from the front hall, and there was no ground-floor bedroom.



ELL

BUTTERY

KITCHEN

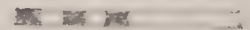
BREAKING
ROOM

Up

BEDRM.

PARLOR

SCALE



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be encouraged at the prospect of gaining a house as well as a bride. But, if the girl were unlucky in romance, she might continue to live in her half house in modest independence. Others say that newlyweds built half houses with the thought of enlarging them as their families grew. We have mentioned that sometimes two half houses were joined to form a full Cape. Usually, however, when more space was needed in the half house, it was obtained by adding a room to the side or, more frequently, by adding ells to the rear.

The Three-quarter House

The three-quarter house is essentially an expanded half house with an additional room opposite the parlor which was about half the size of the parlor, had one front window, and was used as a downstairs bedroom. It could be entered from the front vestibule or from the keeping room, and its fireplace, like all others in the house, was located on the central chimney. They say that frequently, when an eldest son married, this room was added to a half house for the bride, but that she shared the keeping room with her mother-in-law.

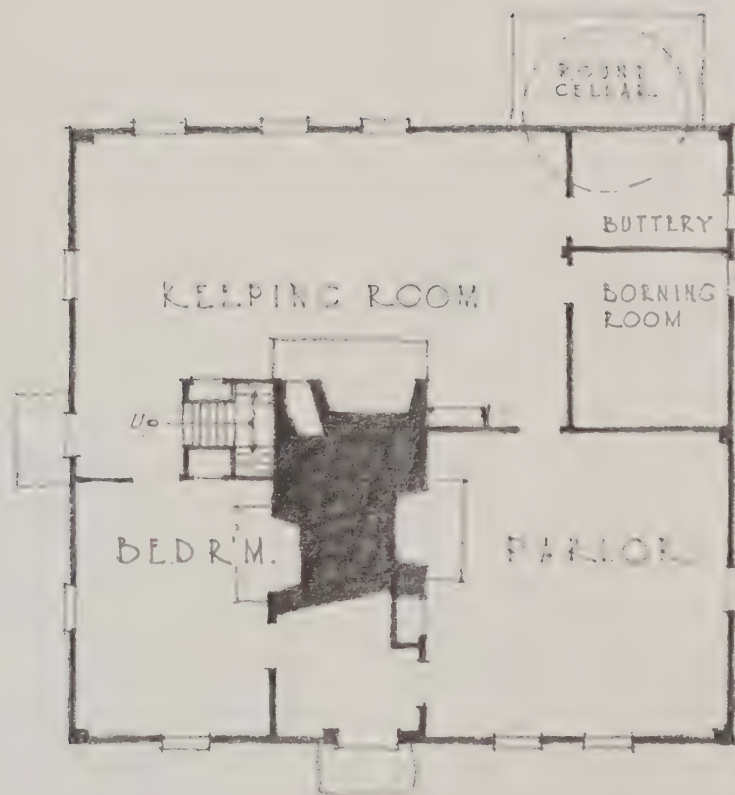
The typical three-quarter house we have shown for our exterior and floor plan is located in South Wellfleet. A vestige of its early history may be found in the keeping room where a depression has been worn into the floor near the fireplace. This worn spot was probably caused by the constant pedalling of the spinning wheel or the loom treadle, because most early Cape Codders not only spun their own thread but also wove their own cloth as well. Another detail to note is the house's bowed roof—a feature we shall speak of later.

A typical half house whose floor plan is shown on page 21.

OVERLEAF:

The three-quarter house and its floor plan. Here the downstairs bedroom is about half the size of the parlor. Note both the "Good morning" stairs which divide as they reach the chimney block, and the "beanpot" cellar under the buttery.





SCALE
0 5 10



The “full Cape” is the type commonly brought to mind when one thinks of the traditional Cape Cod house. Measuring some 40 feet long and approximately 30 feet deep, it is strikingly well proportioned—its center door flanked by two windows on either side and its chimney located directly in the center of the house, emerging through the middle of the roof.

The lovely East Dennis full Cape illustrated here is a good example of this type: the windows and door are evenly spaced and the base of the house is a perfect balance for the pitch of the roof. The house’s white chimney with the black stripe painted around it should be noted, for it is a detail found on many of the old Cape houses. Its purpose is uncertain, but it is believed that during the pre-Revolutionary and Revolutionary days chimneys were painted in this manner by those who wished to signal their loyalist sympathies. This house was built around 1777, and the ancient mulberry tree which shades it was brought to the Cape by a sea captain who dreamed of raising his own silkworms.

The full Cape, like the three-quarter house, has a bedroom on one side of the front hall and a parlor on the other side. The bedroom, however, is larger than its counterpart in the three-quarter house, and its two front windows balance those in the parlor. Again the keeping room, buttery, and borning room are in the same position as in the half house and three-quarter house, but the greater length of the full house allowed for extra rooms off the keeping room opposite the buttery and borning room.

The front bedrooms in all full Capes had fireplaces, some with mantles, others without. Usually, these rooms were finished in a manner similar to the front parlor: wainscoting was applied to all but the fire-

The borning room of an old Cape Cod house is used today as a child’s bedroom.

OVERLEAF:

A full Cape in East Dennis. The original house was built in 1777 and the huge mulberry tree brought to the Cape by a sea captain. The floor plan is of the Captain Jonathan Kenrick house.







SCALE
0 5 10

place wall, which was panelled. The “Jericho House” in South Dennis, owned by the Dennis Historical Society and open to the public, is a full house noteworthy for its panelling and striking fireplace mantles.

Attics and Stairs

As families grew, the attic space under the eaves often was used as sleeping quarters. Stairs to the attic led from the keeping room or from the front vestibule and were always steep, whether they were supported by the chimney block or were placed at the end of the keeping room. The floor plan on page 29 illustrates the latter placement of stairs in a full Cape. The house illustrated belonged to Captain Jonathan Kenrick, cousin of the famous American sea captain and explorer, John Kendrick.

An unusual treatment of the front stairs sometimes occurred in the full Cape. When the steep stairs from the front hall reached the chimney block they stopped at a tiny landing, and one or two stairs were built at right angles on either side to lead to the attic chambers. These stairs were aptly called the “Good Morning Stairs,” for when the occupants of the bedrooms arose each day they faced each other and could say “Good morning” before descending to the first floor.

Roofs

The roof of the Cape Cod house had gables to the sides and was pitched to please the eye to the extent that its steepness depended on the size of the house it sheltered. Roofs were shingled with pine “shakes” and later with red cedar shingles. These were applied directly over vertically-laid boards and overlapped to a thickness of some four or five layers and left to weather.

“Good morning” stairs rose toward the chimney block and divided to reach the upper chambers on either side of the house.



Because the early roofs had no dormers, the sleeping chambers in the attic depended on windows in the gable ends for light and ventilation. These windows were an element which often gave the houses an animate personality. Thoreau, after a long walk up Nauset beach with a companion in 1849, discovered:

“... two or three sober-looking houses within half a mile, uncommonly near the eastern coast. Their garrets were apparently so full of chambers, that their roofs could hardly lie down straight and we did not doubt that there was room for us there. Houses near the sea are generally low and broad. These were a story and a half high; but if you merely counted the windows in their gable ends, you would think that there were many stories more, or, at any rate, that the half-story was the only one thought worthy of being illustrated.

“The great number of windows in the ends of the houses, and their irregularity in size and position, here and elsewhere on the Cape, struck us agreeably,—as if each of the various occupants who had their *cunabula* behind had punched a hole where his necessities required it, and according to his size and stature, without regard to outside effect. There were windows for the grown folks, and windows for the children,—three or four apiece; as a certain man had a large hole cut in his barn-door for the cat, and another smaller one for the kitten.”

Variations in the pitched roofs evolved as families grew, and the attic, described so well by Thoreau, no longer offered enough sleeping space. One such variation was the bowed roof or ship's bottom roof (sometimes also called a rainbow roof). The technique for building such

The bowed or ship's bottom roof of the Saconesset Homestead in West Falmouth is an excellent example of such roofs. The side entrance and ell are later additions. This house is now one of the most interesting historical museums on Cape Cod.



a roof was adapted directly from the methods used in shaping the hull of a ship, and its design may have been inspired by nostalgic sea captains. To achieve the bow shape, builders laid green timbers over a rock and weighted them down on each end. As the wood dried it formed an arc. In many old bowed-roof houses, bark will be found on the timbers and ship's-knee supports may be seen beneath them.

Most bowed roofs show only a slight but very graceful curve, although at least two Cape houses should be noted because their ship's bottom roofs are very distinct. One such house is the quarter house shown on the jacket of this book; the other is the 1678 Saconeset Homestead on Route 28A in West Falmouth. The latter, which is open to the public from mid-May to mid-October, is an unusual house built from hand-hewn oak by Thomas Bowerman, a Quaker.

A third roof variation less frequently seen is the gambrel. Unlike the bowed roof, it permitted an almost full second story while maintaining all other features of the Cape Cod house. Henry C. Kittredge, the Cape Cod historian, called the gambrel roof "the most beautiful model yet devised for applying the virtues of a short hoist to a two-story house." An excellent example of such a roof is shown in the illustration of the old Atwood house.

In whatever town one visits on Cape Cod, there are many half Capes, three-quarter Capes, and full Capes charming in themselves and important as historical sites. Before discussing other architectural styles on Cape Cod, one other full Cape deserves special mention for it aptly describes the term "shipshape," so often applied to the Cape Cod house. Built around 1746, it is believed to be the oldest house in Provincetown. Inside, the cabinets and doorframes tilt to such a marked degree that

The Old Atwood House in Chatham shows a fine example of the gambrel roof structure. The original house was built in 1752 and the ell added in 1833. It is the home of the Chatham Historical Society and contains the papers and memorabilia of Joseph Lincoln.



some have attributed this to the settling of the house. In fact, however, these cabinets and doorframes were salvaged from ships, and they slant because they were originally built to accommodate the ship's hull; thus fulfilling the real meaning of "ship-shape." It is the home of John Gregory, and the house is open to the public.

While the old Cape houses we see today seem just as firmly planted as ever, many are far removed from their original sites. Because they sat low to the ground, it was fairly easy to move them about with the aid of horses and rollers or to float them from place to place on barges. Houses were moved all over the Cape, and some were even floated across the Sound from Nantucket to the south shore of Cape Cod. It is said that they could be transported with contents intact, and that when stoves came into use, the fires were left burning so cooking could be done enroute.

Another practice, known as "flaking," was to dismantle the house, piece by piece, numbering them so they could be reassembled easily at the new location. Today houses are still being "flaked" or moved intact from one town to another or from inland to a new more desirable site with a water view.

Because these houses could easily be taken apart, moved about, or coupled together, it is frequently difficult to establish a date for their original construction. This problem is compounded by several other factors. For one, lumber from razed homes, salt works, or shipwrecks was often used to add extensions to existing houses. Moreover, two small houses were often pieced together, one half perhaps older than the other, or a large house was divided in two. Finally, we must realize that many of these houses are over two hundred years old and that the people who

The Gregory House is believed to be the oldest house in Provincetown. While privately owned, it is open to those who wish to visit fine examples of early homes.



lived in them during the mid-nineteenth and early twentieth centuries made changes and additions in other architectural styles.

One often sees dates on the chimneys or above the doors of old Cape houses. Unfortunately, not all of these dates can be accepted, for they may reflect the wishful thinking of the present owner. It is only through expert knowledge and careful inspection of the interiors that dates can be determined with a fair degree of certainty. However, in many Cape towns, particularly those of Dennis and Harwich, the local historical societies have done outstanding research into the original construction of early homes and the dates on their small white signs may be relied upon.





THE SALT BOX

41

The salt box house, less common on the Cape than in other sections of New England, first appeared in the Sandwich area around the mid-seventeenth century. The profile of the salt box is its most distinctive feature. Seen from the gable ends, its short front roof and long slanting back roof give it the appearance of an old salt container; hence, its name.

The design of the salt box achieved several practical aims. For one, the long back roof saved some expense in construction by also serving as the rear wall. Moreover, since most early Cape houses faced south, the back roof bore the brunt of winter storms from the north and northeast. Heat was conserved inside, and snow slid easily to the ground.

Salt box houses, like a Cape Cod house, were constructed as half, three-quarter, or full houses, although these terms are rarely applied to this form. The half salt box had a large room to one side of the front door and above this room an equally large bedchamber. Both these rooms had fireplaces. A keeping room extended from behind the first floor front room to the slope or "lean-to" section of the roof. In many early houses a loft above part of the keeping room served as sleeping space for the children.

The three-quarter and full salt boxes contained rooms comparable to those in the Cape Cod house on the first floor. Additional rooms were located in the front of the second floor, and in larger salt boxes, the loft space over the keeping room was usually converted into back bedrooms. Since the house was two stories on the front it was possible to have a small second floor hall above the first floor vestibule. As in the Cape Cod house, however, the massive chimney which served all the fireplaces kept the depth of the hallways quite narrow. Steep stairs from the vestibule made two turns to reach the upper hall, and in cases where stairs were built

Stairway of an early East Dennis salt box.

from the keeping room to the back bedrooms, they were equally steep and narrow.

Probably the earliest salt box still standing on the Cape is the Hoxie House. Situated on Route 130 just off Main Street in Sandwich, this house is a perfect example of the early salt box style from which all larger and later salt boxes took their design. Some evidence suggests that it may have been built as early as 1637. It is named, not for its first occupants, but for a whaling captain who owned it in the mid-1800's. In 1959 it was acquired by the town of Sandwich, fully restored to the 1680-90 period, and opened to the public.

No visitor to the Hoxie House should miss the door which leads from the back yard into the keeping room. Wide vertical boards on the outside of the door were nailed to equally wide but horizontal boards on the inside. Handmade nails, some of them old rose-heads, run in vertical and diagonal lines to form a pattern. Doors of this style were known as Indian doors and were so constructed to deflect Indian axes, although it is doubtful that they were ever needed as such on Cape Cod, for here the Indians were usually friendly. The tiny, leaded, diagonal-shaped window panes of the Hoxie House should also be noticed. In later salt box houses they gave way to more familiar windows with varying combinations of lights or panes up to twelve over twelve.

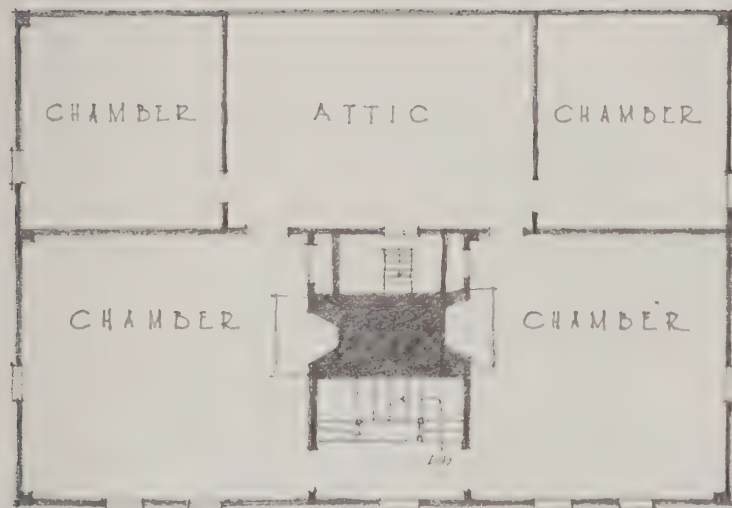
Another interesting salt box is the privately-owned General Nathaniel Freeman House on Hope Lane in Dennis. The birthplace of the famous Cape Cod historian, Frederick Freeman, this pure half salt box was built in 1732, but it has lent itself to modern living with few changes. Its most remarkable feature is its "Beverly jog," an architectural innovation named for the town of Beverly, Massachusetts, where it is more com-

The Hoxie House in Sandwich may have been built as early as 1637, and thus qualifies as the oldest surviving house on Cape Cod. It is a beautifully restored example of the early salt box and is open to the public.

OVERLEAF:

This 1660 salt box shows the long, sloping rear roof. The floor plans illustrate a typical full salt box of this period. Note the raised burning room over a cellar reached by stairs beside the buttery and the arrangement of chamber rooms on the second floor.





SCALE
0 5 10





mon than on the Cape. The jog is an addition to the side of the keeping room with direct access from the outside front of the house. Its roof follows the slant of the main roof, running from the rear of the house almost to the ridgepole, but there it stops. As the picture shows, the front of the jog drops straight to the ground, and the house looks as though a slice of it had been removed.

There are many full salt box houses on the Upper and Mid-Cape. A well-known and beautiful example is the Dillingham House on Route 6A in Brewster. Although it may not be entered, it is clearly marked by a sign beside the road. It is believed by many to be the second oldest standing house on the Cape, dating about 1659. The bricks and some of the other building materials are said to have been brought from England as ships' ballast.

The Josiah Dennis House on the Bay side of the Cape in Dennis is a full salt box of special interest. The balanced position of the windows and doors are a great credit to early workmen, for the different levels and construction of the east and west rooms indicate it was not always a full house. It is more than likely that it was once a half salt box with a Beverly jog, expanded to make a full house around 1735—the year it came to be occupied by Josiah Dennis, the minister for whom the town of Dennis was named. The house now has ten rooms and the five customary fireplaces of a full salt box, and the keeping room fireplace includes a rare eighteenth century oven. At present the house is being restored by the Dennis Historical Society and will soon be open to the public.

The Nathaniel Freeman House in Dennis with its "Beverly jog."





INTERIOR DETAILS

A typical old Cape parlor with glassed door cupboard to display prize possessions of the family.

Many of the small details that went into the building of early Cape Cod and salt box houses are valuable today because they offer clues to the history of the houses and lend charm to restorations or reproductions. The Cape Codder was his own carpenter, and however modest his abilities, the details of his house were designed for practicality and fashioned with loving care. Posts and beams, panelling, floors and fireplaces, doors and sills, windows and shutters, and many other features lost or obscured over the decades can be restored or recovered if one knows where and what to look for. Thus before discussing later forms of architecture on the Cape, we will consider some of the interior features that deserve special mention.

Most notable, perhaps, is the construction of the house itself, which was usually clearly expressed on the interior. The main framing members were very large hand-hewn timbers fastened together with ingenious mortise-and-tenon joints. The outer walls were approximately three inches thick and consisted of heavy planking covered on the outside with shingles or clapboards and on the inside with a plaster made from pulverized clam or oyster shells and sand. Since the walls themselves were thin, the corner posts were visible inside, as were the ceiling girts and beams. In some houses (the Hoxie House and the Josiah Dennis House, for example), the corner posts were tapered like gunstocks. In many houses a large exposed beam ran across the parlor ceiling from the fireplace wall to the opposite outside wall. Built to support the garret framing members above, it was known as the “summer beam,” a term corrupted from the French word, *sommier*, meaning beast of burden.

We have looked at the chimneys of the Cape Cod house from the outside and know that their simple exterior appearance belied their size and

importance inside. In a half house, one chimney served the huge fireplaces of the keeping room and parlor, and in larger homes such chimneys regularly served three to five fireplaces. In the very earliest houses a heavy oak beam or lintel was set flush with the wall above the fireplace opening. Somewhat later, mantels and fireplace panelling were added.

Inside the chimney of the kitchen fireplace and running parallel to the chimney opening was a green ash sapling known as a lug pole. Used to carry the trammels on which the cooking utensils were hung, it was supported on each end by shorter saplings running from front to back. A new lug pole was purposely charred by a slow fire to keep it from burning through. Nonetheless, lug poles did break and many a dinner fell into the fire before lug poles were replaced by the more efficient swinging crane.

Handmade nails are found in the bricks of many old fireplaces for food that was hung for smoking. Eels were sometimes hung there to be preserved against a time when it was too warm to spear them (eels speared through the ice taste sweeter) and could, thus, always be available for a Cape Cod "hearty" called eel stifle.

Since the parlor was originally used only on special occasions, many houses included a tiny "minister's" cupboard by the mantel in which a bottle of "spirits" was kept to warm the parson after his long, cold ride. If the house boasted a finished chamber above the parlor, a matching cupboard held m'lady's bonnets. In a few houses there were spaces behind the panelling around the chimney which served as warm dry storage areas. In times of political or religious unrest these spaces may also have been used to harbor fugitives, by sympathizers of one cause or another.

In the early days, baking was done at the rear of the fireplace in a

Left: An early oven built inside the chimney block.

Right: A fireplace in the summer kitchen shows a wooden cover over a copper wash kettle and a copper pot hanging above:

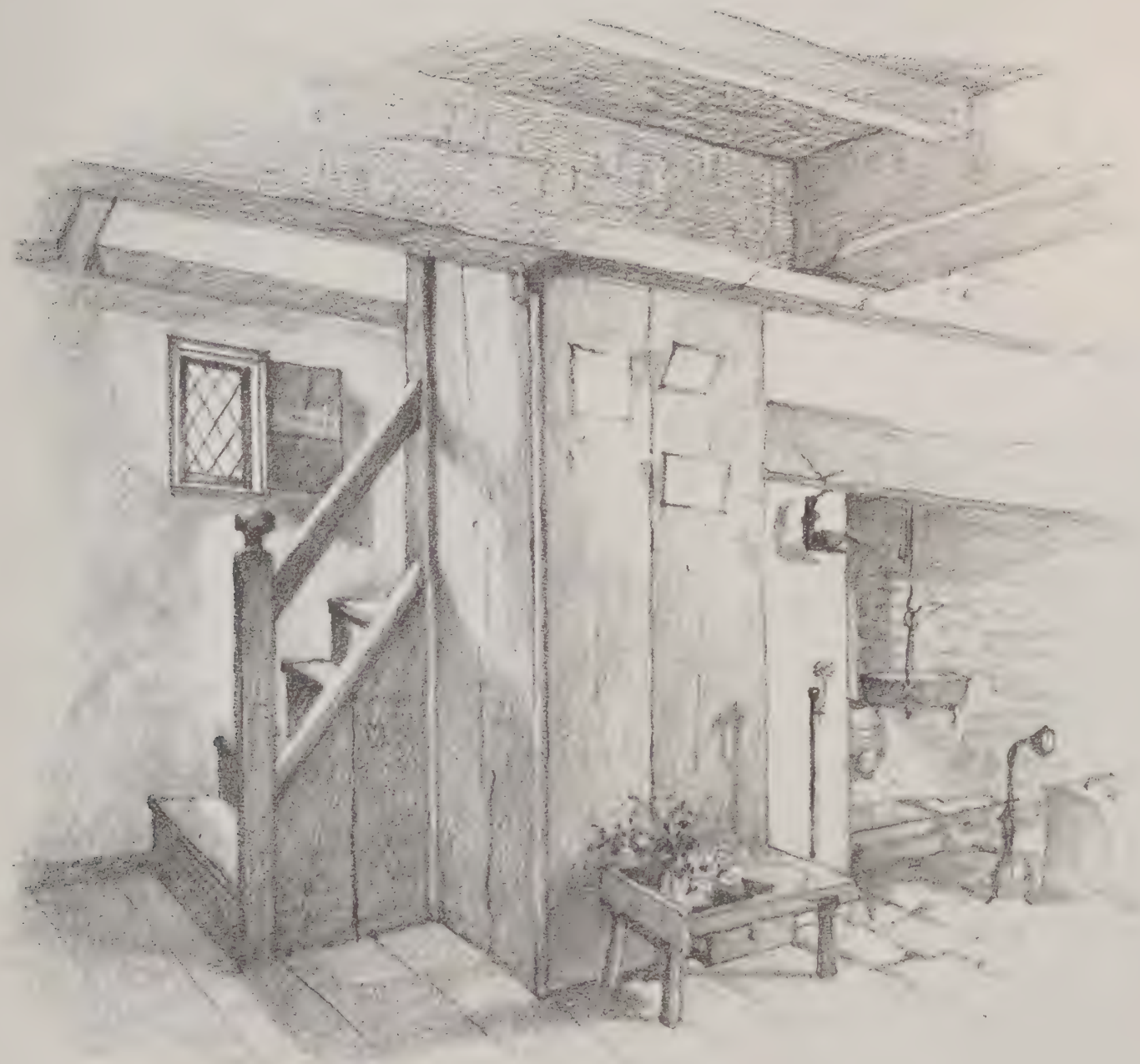
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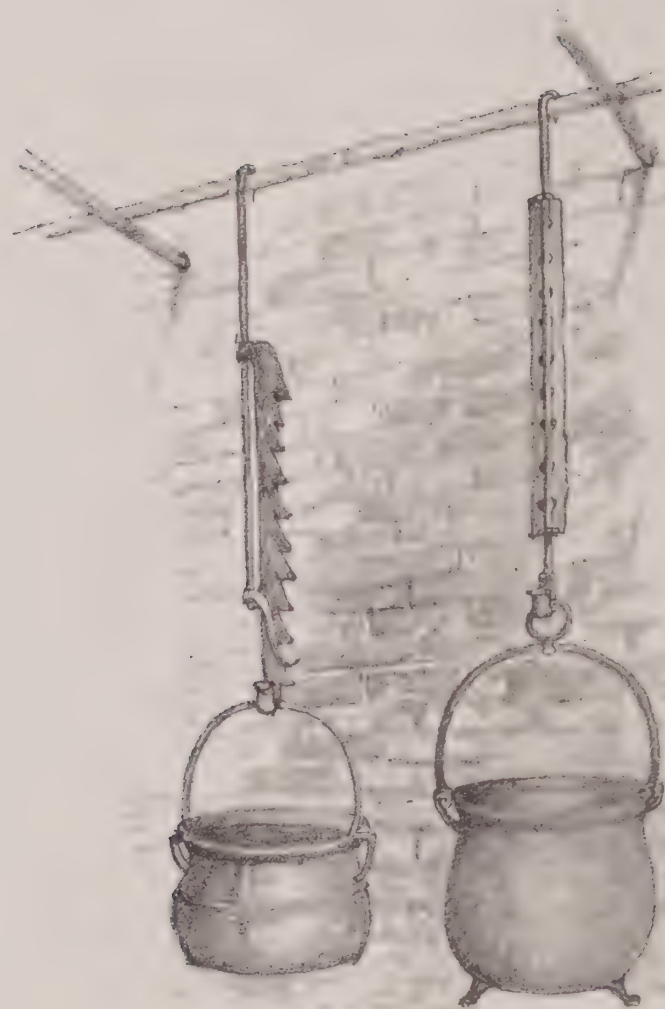
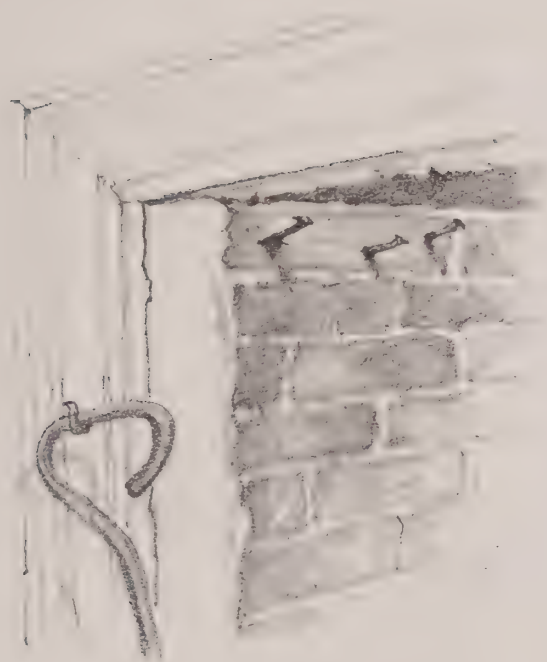
The keeping room fireplace of the Hoxie House. Directly above the fireplace is a wooden lintel. In the ceiling a summer beam meets the main framing timber and all the beams are exposed. Stairs which rise steeply toward the chimney block turn when they reach it, then rise a few more steps to the chambers above.

Opposite:

Left: Hooks for hanging eels to smoke were hammered into the bricks of many old fireplaces. *Right:* The trammels or pothooks in the keeping room fireplace of the Hoxie House.







tremendous beehive-shaped oven constructed to conserve heat. Hot coals were shovelled from the fireplace into the oven, and the lady of the house tested for proper heat by placing her hand inside. If by the time she counted to a certain magic number she was forced to remove her hand, the oven was ready. She scraped the coals out, placed the baking in, and closed the oven with a removable door which was first made of wood and later of cast iron. Examples of beehive ovens in excellent condition abound in old Cape houses, and others will undoubtedly be found behind newer brick or plaster walls. An oven inside a fireplace is a good indication that the house is of an early vintage.

Gradually, ovens were moved from the back of the fireplace to the side, and by 1755 an even greater innovation was introduced: the Franklin fireplace. Made of cast iron, this invention fitted into the original fireplace opening, and special wing-like projections to direct the flow of heat jutted into the room. The fireplace was bricked around it and the fire was built on the old hearth. Because the wings or flanges contained the heat so well, it became evident that even better radiation would result if the fire itself were enclosed. Thus came the Franklin stove.

The first stoves made on the Cape were manufactured in 1832 at the Pocasset Iron Company, and the first ornamental top and bottom for an air tight stove was made in 1855 by Charles H. Nye. With the advent of the iron stove came the first dramatic change from fireplace heating. While houses remained unaltered on the outside, the rooms inside took on a new character. Now front rooms were always warm and many gracious fireplaces were torn out or covered over to accommodate the smaller flues of the new stoves. To maintain balance on the outside, these flues were run through the attic and connected with the central chimney.

A Franklin fireplace, named for its inventor, Benjamin Franklin, helped contain heat and project it into the room instead of up the chimney.



Closets or cupboards often replaced the larger fireplaces. New owners of old houses should not despair if a fireplace is nowhere to be seen. More often than not, it is still there behind plaster or boards and layers of wallpaper.

With the appearance of the stove, owners added a room behind the keeping room for use as a summer kitchen. Here, beside the new brick stove chimney, and joined to it by a special flue, there was often a half-size chimney with an oven at its base. A huge copper pot for laundry was built into the brickwork above it. Today, in remodelled houses, the Franklin stove is being used again, and if the owner is fortunate enough to have a half-chimney in his summer kitchen, he may wish to grow some hardy house plant in the copper wash kettle above it.

Some of the early bricks of Cape chimneys and fireplaces came to Cape Cod as ballast in ships; some were made locally by hand. Old records in many towns speak of plots set aside as brick yards, and at one time the Cape had a brick works in West Barnstable. Bricks with the West Barnstable name stamped on them are still found. One, for example, is at the back entrance to the Jericho House. The lovely soft texture of these rather small, irregular, handmade bricks may be obtained in kilns today when bricks are removed before they reach a certain temperature. The Salt Pond Visitors' Center of the Cape Cod National Seashore in Eastham has used these simulated old bricks extensively in its construction.

Cape Codders almost always entered their houses from the rear, through a door to the keeping room, but they took great care in the details of the front door. Usually these doors were panelled in the shape of a cross and thus came to be known as "Christian Doors." At first they were all wood, but later, handblown, bull's-eye glass was used in the

A beautiful example of a late colonial Christian door with two lights. Note the handsome pilasters and the elaborate carving under the eaves, known as a double dentil course.

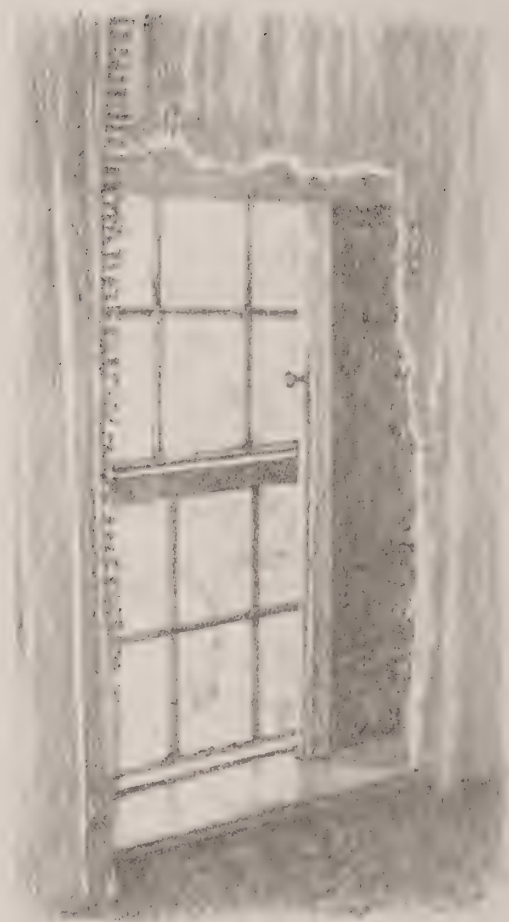


small upper panels. As walls and ceilings were built higher, creating more space between the door and the edge of the roof, as many as five small glass lights were added to the top of the door. By the Federal period, when people were less reluctant to display their wealth, lights or panes were set in vertical rows on either side of the front door, and where space allowed, the graceful fan-shaped light was inserted above the door. Not all of these fanlights were glass; some were of carved wood. If the door had a fanlight, a special shutter was shaped to fit its graceful curve. Later doors, such as that of the Jericho House, were framed by handsome pilasters.

Since the position of the chimney in the Cape Cod and salt box house limited the depth of the front hall, an extended vestibule was sometimes added to the front entrance. This extra space made it possible for coffins to be carried out horizontally, and thus the doors to these vestibules are often called "funeral doors."

Many of the windows in Cape Cod homes still have the original handblown panes with the wavy surfaces and occasional bubbles. The delicate amethyst color of these panes comes from the flint which was fused in the glass. There were many combinations in the arrangement of the window lights, the most common ones were nine over six, twelve over eight, and twelve over twelve. A few earlier houses also had inside shutters known as "Indian" shutters, which recessed into the walls. We have already noted that defense against the Indians was scarcely necessary on the Cape, but still the inside shutters could be closed over the windows as protection against the chill of winter. Homeowners replacing windows in old houses should examine the sills carefully; often a coin bearing the year the house was built can be found imbedded in the wood.

The two door sills are unusual examples of a method used to carry away rain water which leaked under the door. The one to the left is in the Old Atwood House. Indian shutters inside the windows were seldom necessary on Cape Cod for protection against arrows, but served as double insulation against the chill of winter.



Door sills are of special interest, too. Although rare, a rounded or triangular board was sometimes found on the floor just inside the front door. The rounded board had a groove at the outer edge with holes at either end leading through the floor. The triangular board was built up at the outer edges with a hole in the apex. Both boards served the same purpose: in a driving rain the water that came in under the door was contained and dropped through the holes in the absorbent sand beneath the floor.

The floor boards of old houses were very wide but never over 23 inches. A board of 24 inches or more was not available to builders because such lumber was earmarked for the British Crown. As Eric Sloane remarks in a footnote to his book, *Reverence for Wood*, "Pine trees more than two feet in diameter (three feet from the ground) were reserved for masts for the Royal Navy, and the Broad Arrow Mark was placed on tree trunks by Royal Tree Viewers, marking them as British property."

Many Cape Cod homes were enclosed by fences which were usually built to keep cattle out of kitchen gardens, or to protect the houses from the elements. Thoreau observed "tight board walls, often set as close as a foot to the houses, to keep off the drifting sands." Isaack de Rasieres, Secretary of the New Netherlands, is quoted as saying that in 1638, gardens were enclosed behind and at the sides with clapboards. The traditional fence, however, still common in many places today, is the white picket with distinctive acorn posts.

Early Cape Cod houses were built to stand, and stand they have. Many have been raised onto higher foundations or moved without suffering structural damage. They have weathered many storms and their present-day owners can be confident that they will weather many more.

An example of a half house with the chimney on the side away from the door instead of the usual placement directly behind it. The black stripe around the chimney top probably indicated the Loyalist sympathies of the Revolutionary period occupants.





THE TWO STORY COLONIAL

This early two story colonial with a central chimney once belonged to Asa Eldridge, Captain of the clipper ship, "Red Jacket."

The areas on Cape Cod that were closest to the "mainland" were influenced by its architecture at an earlier period than those further out. Stately two story colonial houses popular around Boston began to be built in the Sandwich area as early as 1670. By the late 1700's two-story colonials abounded in Sandwich and in the Falmouth area as well. To a lesser degree their popularity spread as far down the Cape as Brewster on the North side and as far as Bass River on the South. Because the lower Cape was so isolated, few two-story houses were built there until the nineteenth century.

Stately and large as the early two-story colonials were, they shared in common with the simple Cape Cod house the central chimney which dictated the floor plan, the gabled roof (less steep in pitch because of the full second story) , and the window placement on the first floor. Windows were, of course, added to the second story as well. All of these details may be seen in the illustration of the lovely Ezra Crocker house built about 1760 on what is now Route 28 in Santuit.

It is interesting to note that the houses in some areas tend to look alike—as though designed and built by the same architect. This indeed may have been the case. In early times, several related families were likely to settle in the same area, and the same person may have built their houses. For instance, in Santuit, other Crocker houses may be found near and around the Ezra Crocker house mentioned above. In Dennis, there were a number of houses built by the Sears family, and in Eastham, by the Doanes. Throughout Cape Cod, in each town, certain family names appear over and over again; and the houses are still known by the names of the families who built them, rather than by the names of their present owners.

As time went on, the plan of the two-story houses underwent a fundamental change. The central chimney disappeared in favor of two or more chimneys either at the gable ends or centered between the front and back rooms, on either side of a spacious center hall. These chimneys were never on the outside walls and their placement allowed for an elegance of stair detail impossible to achieve in the cramped spaces of the Cape Cod or Salt Box house. At the same time the pitched roof was replaced by the hip roof, which Kittredge refers to as “another scheme for relieving the box-like appearance of the second story by slicing down both ends of the roof on a slant from a short ridge pole.” The hip-roofed house is often called a “square rigger” or “Captain’s house.”

Many Captain’s houses featured two additional details on the exterior—the cupola and the fenced in platform known as the Widow’s Walk. Most Captain’s houses had one or the other and some had both. The term “Widow’s Walk” has a rather sober origin. Here wives would go to scan the horizon for the return of their sea-captain husbands, all too often in vain.

The Village Green in Falmouth is a splendid place to view the range of eighteenth century houses from the early central chimney style to the most elaborate hip-roofed “square rigger.”

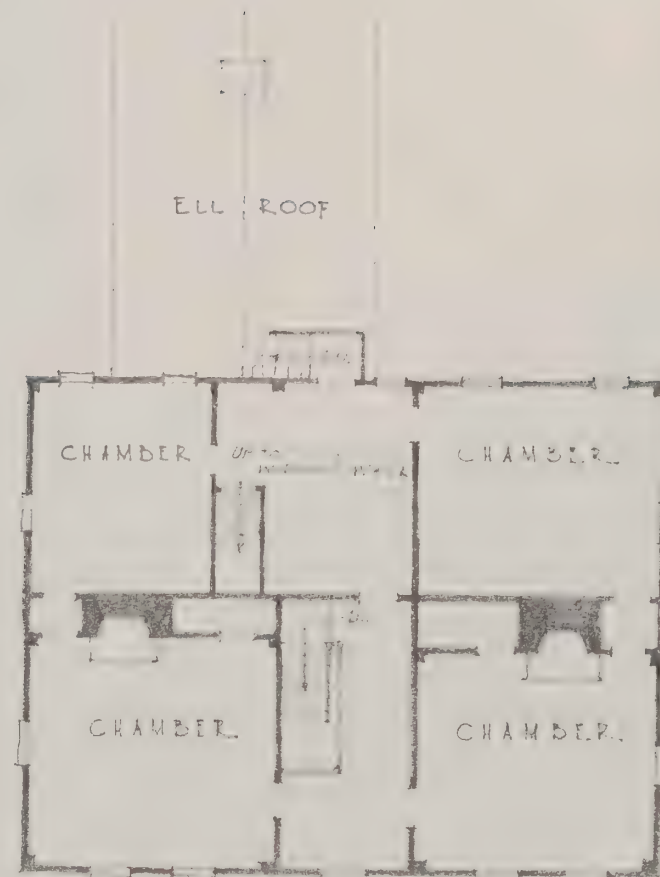
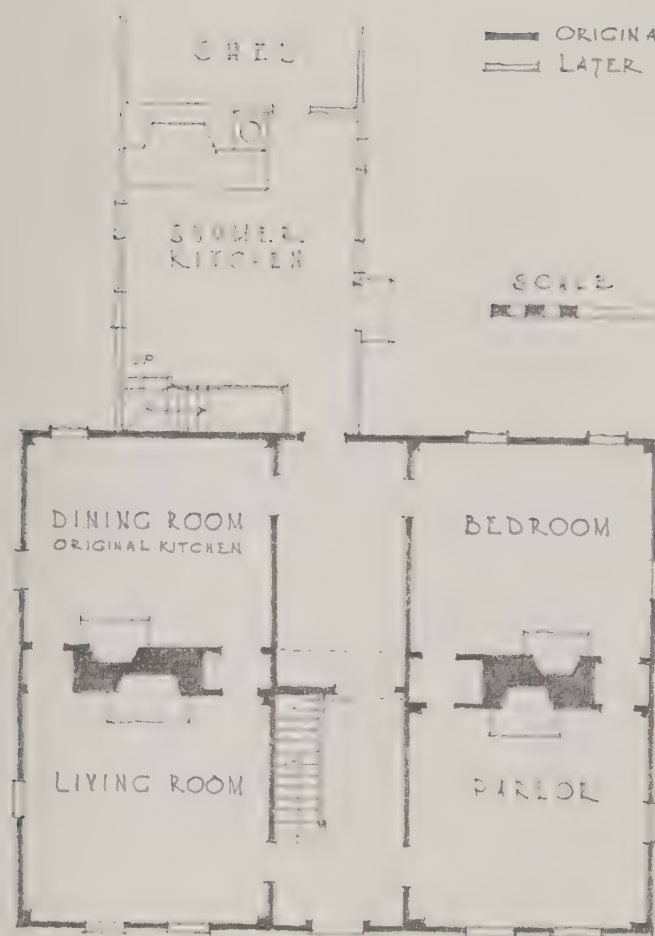
Captain’s houses were not built exclusively for sea captains. The Falmouth Historical Society’s house on the north side of the Village Green was built about 1794 by Dr. Francis Wicks—the man responsible for the Cape’s first hospital near Nobska Light, Woods Hole. A tour of this house or a look at the plans illustrated here shows how dramatically Cape interiors changed when the central chimney gave way to a large central hall. The house also boasts an unusual two-story front porch.

Another two story colonial with a central chimney. The ells and second chimney of this lovely home were added at a later date.

OVERLEAF:

The old Wick House, home of the Falmouth Historical Society, is a typical “square rigger” with double chimneys, a hip roof, and a Widow’s Walk. Its floor plans show the central hallways on both floors and fireplaces in each room. The summer kitchen ell is a later addition.







Credit for this southern touch is given to Elijah Swift of Falmouth who was engaged in the live-oak trade in Charleston, South Carolina.

By the nineteenth century there was a great change on the Cape. The era of big ship building was in full swing, fortunes were being made in whaling and trading, and the farmers and fishermen of the Mid- and Lower Cape began to seek their livelihood on the high seas. Even boys of ten, eleven, and twelve took to the sea as cooks or cabin boys, and by the time they reached twenty, many were masters or owners of ships.

One such lad was Elisha Cobb who went to sea at eleven, was a captain by the age of twenty-five, and lived many an adventure before moving into a Captain's House in Brewster on the Lower Cape. Captain Cobb's ship was seized off the coast of France during the Reign of Terror. After weeks of being shunted from one official to another in quest of reimbursement, he finally was granted restitution by Robespierre. Only two weeks later he was a witness when Robespierre was beheaded. On New Year's Day in 1800, six years after his escape from the French Revolution, Captain Cobb moved into the two-story colonial which still stands in Brewster.

In the Mid-Cape area along Bass River, is another outstanding colonial which is privately owned. Built in the early 1800's, it is two-and-a-half stories and boasts a "Widow's Walk," gable-end fireplaces, a large center hall, and an imposing stairway. Perhaps its most striking feature is its front door, capped with a huge fanlight and framed with sidelights. The property, which also includes what was once the first library on the southern Cape, is enclosed by a scalloped picket fence with most unusual posts. Cape Cod fences are a fascinating study in themselves and those interested in Cape Cod homes will come to appreciate their variety.

Elisha Cobb's house is another beautiful example of a "square rigger." This one is more "pure" than the previous example because it does not have the two-story front porch embellishment.



The two-story colonial houses reflected the same affluence in the interiors as they did from the outside. One captain brought enough mahogany from a South American voyage to line the walls of his daughter's bedroom. Others brought home with them French wallpapers, French Aubusson and Brussels carpets, oriental rugs, dinnerware, tables inlaid with mother-of-pearl, ebony and teakwood boxes, camphor chests, and many other luxuries. Some of these articles will be found in the Cape Cod house, too, for many captains continued to live in them and furnished them as splendidly as they could.

The central hall of the two story colonial permitted gracious front stairways such as the one shown here which is in a Captain's house near Bass River.





GREEK REVIVAL INFLUENCES

This small house which was built during the early Greek Revival period shows the transition from the Cape Cod style to the new form. Its front door has been shifted to the gable end, cornices raised and pilasters added to the corners. The bay window is an even later influence, probably added during the Victorian period.

OVERLEAF:

When the Greek Revival period was at its peak, houses of this style were built throughout the lower Cape and have been referred to as “Wellfleet houses” because of their prevalence in that town. Its plans are typical of the period, though numerous variations are found.

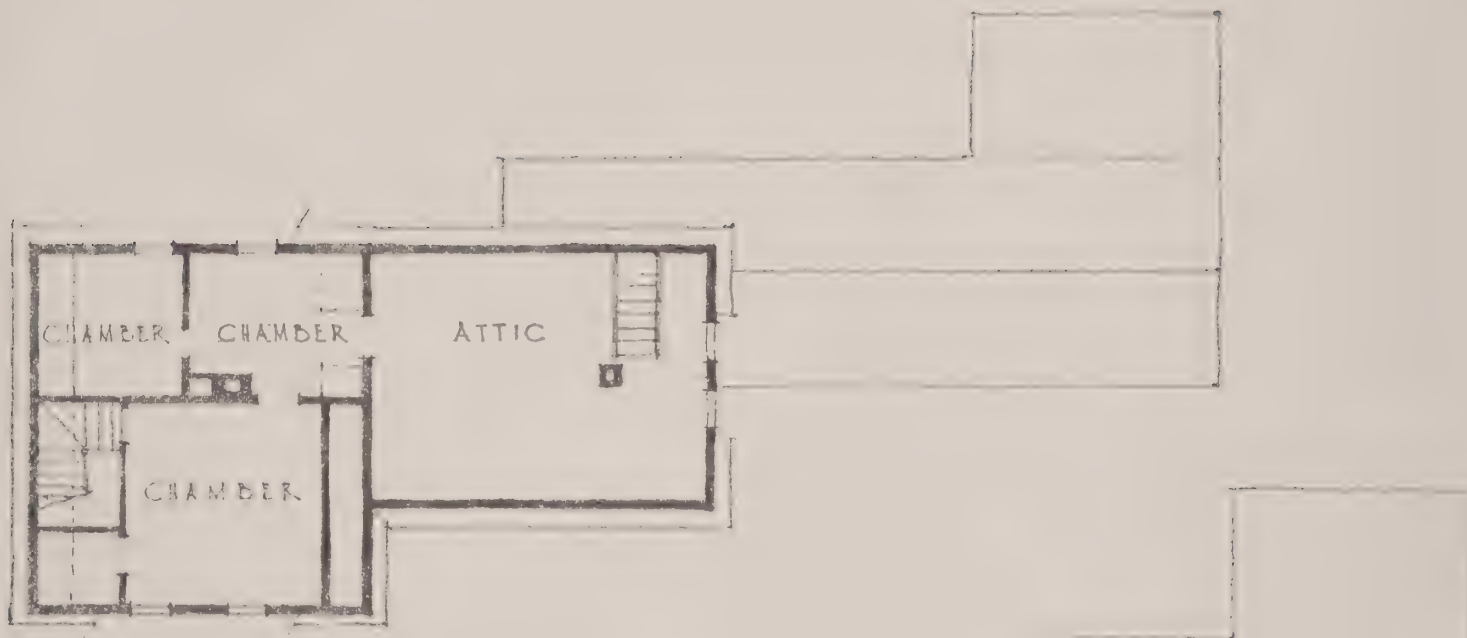
By about 1820 the trend for two-story houses which began on the Upper Cape had spread to the Mid- and Lower Cape as far as Provincetown. At about the same time Greek Revival architecture became popular on the mainland and its influence brought a profound change to the architecture of Cape Cod. Features of ancient Greek temples—pediments, friezes, and pilasters—were blended with those of traditional colonial houses to create new styles.

While only a few pure Greek Revival houses are found on the Cape, the area abounds with houses influenced by the period. A great concentration of these houses is found from Chatham to Provincetown. They were built there during the time that the Lower Cape was experiencing its greatest growth.

Even the Cape Cod house was influenced by the Greek Revival. At first, signs of this development were evident in the higher cornice line, with perhaps a deeper frieze and wider corner boards. As time went on, the familiar details of the Cape Cod house disappeared altogether and it would be nearly a hundred years before the style became popular again.

The most common Greek Revival house that evolved was white clapboard and was generally placed with the gable end facing the street. The front door, usually with sidelights, was set to one side of the gable and flanked by a varying number of windows. Cornerboards were replaced by pilasters with rudimentary capitals which stood just below a heavy overhung cornice with a wide frieze. Ells were set at right angles to the main house instead of to the rear, and porches, many with pillars, were added to the side. On the Captain Bangs Hallet House on Route 6A in Yarmouthport, the porch is placed in front of the gable, a less common





SCALE
0 5 10

location. Now the home of the Yarmouth Historical Society, this house is open to the public during the summer.

Cape Cod builders added certain details of their own to these houses. Window arrangements in the second floor of the gables were especially varied; sometimes two traditional windows alone were placed there, flanked occasionally by small square windows. In some instances semi-circular and even triangular windows were built into the eaves.

Captain's houses as well as Cape Cod houses built during the period were influenced by the Greek Revival. An interesting example is "Whalewalk," a "square-rigger" on Bridge Road in Eastham. The house's pilasters, cornice and doorway definitely place it in the late Greek Revival period. The traditional hip-roof has given way to a flat roof, but the cupola found on earlier Captain's houses is still retained. Nearby there are other houses of the same design, illustrating the theory that the same builder was likely to build and design many houses in the same area.

The floor plans of houses built during the Greek Revival period are very different from those of earlier Cape Cod houses, but because they vary greatly it is somewhat difficult to generalize about them. However, the house in Orleans illustrated here is a fairly typical example. An entrance hall with staircase and parlor appears at the front in the gable end. Behind these rooms are small bedrooms. It will be noted that the massive chimneys of the earlier houses have disappeared, for stoves were now in vogue.

During the early Greek Revival period, the large room in the ell was a dining-room-kitchen much like the keeping room of the older houses. Later, when summer kitchens were added, this room became a dining room.

In this late half house the eaves have been raised to permit small windows at the front on the second floor and a high door frame. The wide corner boards and pilasters show Greek Revival influence.



The second floor consists of other bedrooms, but one should note that placing the stairs at the extreme front of the house almost forced the addition of a second stairway. With only one staircase to the upper bedrooms one usually had to pass through the front rooms to reach the back.

With the architectural innovations of the Greek Revival Period, came a drastic change in the construction system. Studs, joints, and rafters similar to those used in our modern method of framing were used for the first time. About 1850 Thoreau remarked that “the modern houses are built of what is called dimension timber imported from Maine, all ready to be set up, so that commonly they do not touch it with an axe.”

The houses we have been speaking of are typical of the period, but there are a few that are almost pure Greek Revival in detail. A lovely example may be found on Main Street in Harwich Center. It is particularly notable for its lovely classic detail and its aptly named eyebrow (or “peek-a-boo”) windows covered with graceful iron grilles. Built in 1836, it is now the home of Joseph Walsh and is a well-known antique shop.

Although these houses are very different from the traditional Cape Cod house, the two forms do share a delightful simplicity—a quality that was to be eschewed in the late nineteenth century. By this time the pendulum had swung to the ornate, and Victorian houses with their wood filigree or “gingerbread” decorations became the fashion.

A pure Greek Revival house with elegant front columns and “peek-a-boo” windows across the second story. This house stands on Main Street in Harwich Center and is now an antique shop.





THE VICTORIAN AND GOTHIC REVIVAL

The Captain Edward Penniman House in Eastham, now owned by Cape Cod National Seashore, shows the influence of French Empire architecture on the old captain's house. The cupola atop its mansard roof was retained as a vestige of the early Widow's Walk.

After 1850 the Cape and indeed the whole country, was caught up in the style changes of the Victorian Age. While architecture until then had been more or less governed by the huge chimney or chimneys needed for heat, the stove reduced the importance of the chimney; and builders were free to experiment with new ideas. They could abandon the square house and add projections of wings and gables, turrets and verandas, and bay windows. They were at the same time influenced by the Victorian vogue for ornamentation and began to decorate houses with scrolls and wooden lace, or "gingerbread." Many of the older houses were crowned with elaborate Victorian additions.

Since this was a period of affluence it was inevitable that the simple Cape Cod house frequently was expanded and embellished in the new style. A great many otherwise untouched Cape houses received new, and much less attractive chimneys, and the old, small-paned windows were replaced by windows with one-over-one lights.

Many other old houses were surrounded with ornate verandas, and bay windows were added to dress up what was then considered too plain. New doors, generally with glass which was sometimes stained or etched, replaced the original Christian doors and the houses' weathered shingles were often replaced with ones that were scalloped and painted.

An interesting house of the period is the Captain Edward Penniman House in Eastham. Captain Penniman was a whaling-ship master who, it seems, was determined to display his success to the world. In 1867 he chose the highest spot he could find in Eastham, on Governor Prentice Road, to build what was then considered the most expensive house in town. Penniman had brought the plans for the house from France. Its style is Second French Empire (a counterpart of the Victorian house)

with the typical mansard roof of the period. Today the house is the property of the Cape Cod National Seashore and it has been restored on the exterior to all its Victorian splendor.

The mansard roof, a distinctive feature of French Renaissance architecture, was widely used on Victorian houses in Europe and America. It allows a higher and more useful interior space than can be obtained by other types of roofs because the slope from eaves to ridge is broken into two portions. The lower portion is built with a steep pitch, sometimes almost vertical, while the upper one is pitched low or is nearly flat.

Mansard roofs are used on many of the houses on the Lower Cape, and they appeared in this section early in the Victorian period. The French and Belgian families who came to the Lower Cape in 1879 with the French Cable Company, were probably delighted to see this familiar style. No doubt they are responsible for the many houses with mansard roofs that were built in and around Eastham and Orleans after 1879.

Houses of the Gothic Revival or American Gothic period were built on the Cape in the latter part of the nineteenth century. Gothic houses on Cape Cod were simpler and smaller than similar styles off the Cape, but they had all the characteristics of the period: steep gable roofs, pointed windows, vertical batten-board sidings which accentuated the height of the houses, and frequently dormers, which broke the gable overhang. The dormers themselves were usually capped with steep gabled roofs and were heavily decorated with "gingerbread," as was the rest of the house.

During this period, Gothic houses were built on the religious campgrounds which had become common on the Cape. As early as 1819 people began to assemble for Methodist revival or camp meetings, first in Well-

An American Gothic house built during the camp meeting period. Note the "gingerbread" of Victorian influence.



fleet and then in Truro. By 1828 Eastham had a ten-acre campground known as Millenium Grove, and later a large campground was established in Yarmouth. For many years the people who came by the day or week for these religious gatherings stayed in tents, but by 1870 people had begun to stay for longer periods and tents were replaced by houses. Since American Gothic architecture was sometimes referred to as "Gothic Revival," it was a natural choice for camp-meeting houses, and for many the architectural term, "Revival," was synonymous with the religious term.

Not all campground Gothic houses were as heavily decorated as earlier houses of the period, but all retained the steep gable roof and batten-board siding. The house we have shown here was moved from the Yarmouth Campground to Wellfleet and it is typical of most of the houses built at this time. Other examples with varying amounts of ornamental trimming can still be seen here and there on the Cape. The religious meetings in the campgrounds no longer take place, but the houses are still used, especially by summer vacationers.

Lighthouse keeper's homes and lifesaving stations were built all along the Cape's shores during the Victorian period. This typical example still stands at the entrance to Stage Harbor and is used as a private summer home.





CONCLUSION

The stairway of the Old Atwood House. Note the steep rise and the opening in a lower riser for the cat to get in next to the warm chimney — a favorite spot for mice.

Any discussion of architecture on Cape Cod inevitably begins and ends with the Cape Cod house. Its compactness, simplicity, and beautiful proportions account for its widespread popularity today.

Credit for its renaissance among builders off the Cape must be given to Royal Barry Wills, the famous architect who began to copy the true colonial Cape in the 1930's. Its proportions no doubt attracted him, and his designs are faithful to the best old Cape Cod houses.

Mr. Wills was perhaps also attracted by the simplicity and adaptability of the house. The 1930's were stringent times, and builders sought houses that were appealing but inexpensive enough to interest people of moderate means. The Cape Cod house suited these qualifications well and its success was almost immediate.

Not all modern Cape Cod houses remain faithful to the original or to the Wills design. Just as a way of life had dictated the early Cape Cod style, so it influenced the houses built from the 1930's through the 1950's. For example fireplaces, no longer essential for heat, often were eliminated in the modern Cape Cod house, and the keeping room was frequently divided into several smaller rooms to accommodate the varied interests of the twentieth century family.

In cities and in housing developments where space was at a premium, the exterior design was also altered. While modern Cape Cod houses are usually full Capes, sometimes only two windows were used across the front, one on either side of the door, instead of the usual four. Dormers were frequently added to the roof to give more headroom in the upstairs. Often changes were so extensive that the house resembled the original style in name only.

It remained for the builders of the 1960's to return to the pure pro-

portions of the early Cape Cod houses. With central heating, such houses can now be built near the water and opened to the outdoors, and the keeping room has once again been restored to something like its original purpose with the modern family room.

Just as today's houses reflect their owners so do the early houses on Cape Cod reflect the personalities of those who lived in them. Readers of this book who come to the Cape will undoubtedly find that the houses there are of interest as much for what they tell us about early Cape Codders as for their architectural detail.

In the twentieth century, modern building techniques and materials have been applied to Cape Cod architecture, yet the old charm and grace still remain.



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(continued from front flap)

plans for the various house forms show their progression from the "half house" to the "full Cape."

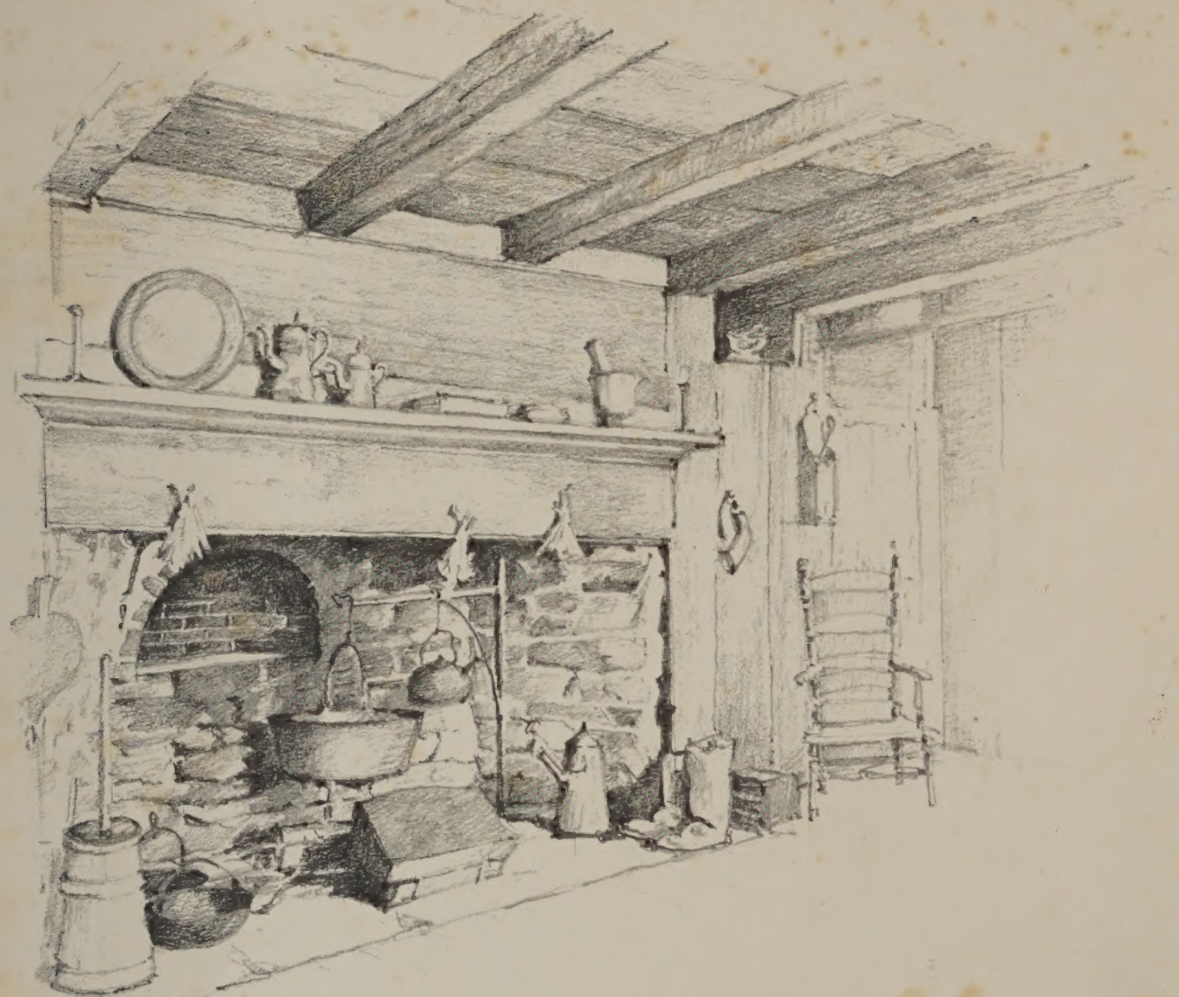
Here is a book which will be enjoyed by all who appreciate traditional early American homes, and a rich source of ideas for those who wish to build, remodel or decorate a Cape Cod house.

DORIS DOANE traces her Cape Cod ancestry back nine generations to Deacon John Doane who settled in Eastham in 1644. In past years as librarian, teacher and president of the Harwich Port Historical Society, Mrs. Doane acquired a wealth of knowledge about the history and folklore of Cape Cod. She now lectures on Cape history and native subjects and in addition, serves as a Park Technician at the Cape Cod National Seashore where she assists in the operation of the Eastham Visitor Center. Mrs. Doane's first book, *Exploring Old Cape Cod*, illustrated by Richard Fish (Chatham Press), received a Certificate of Commendation from the American Association for State and Local History in 1969.

HOWARD L. RICH is an architect who lives in Chatham, Massachusetts, with his wife, Barbara. Born in Newton, he graduated from Wesleyan University before receiving his degree in architecture from M.I.T. For many years Mr. Rich practiced architecture in Boston, where he founded the firm of Rich, Phinney, Lang and Cote. As an avocation he studied watercolor painting under John Whorf and Charles Woodbury. In 1967 he retired to Cape Cod to devote his time to artistic pursuits. Mr. Rich's family is not new to Cape Cod. His paternal grandfather was captain of his own sailing ship out of Wellfleet, and his father was born in a house which still stands on Commercial Street. As an artist, Mr. Rich is represented by the Munson Galleries, New Haven, Connecticut, and Chatham, Massachusetts.

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HOWARD L. RICH